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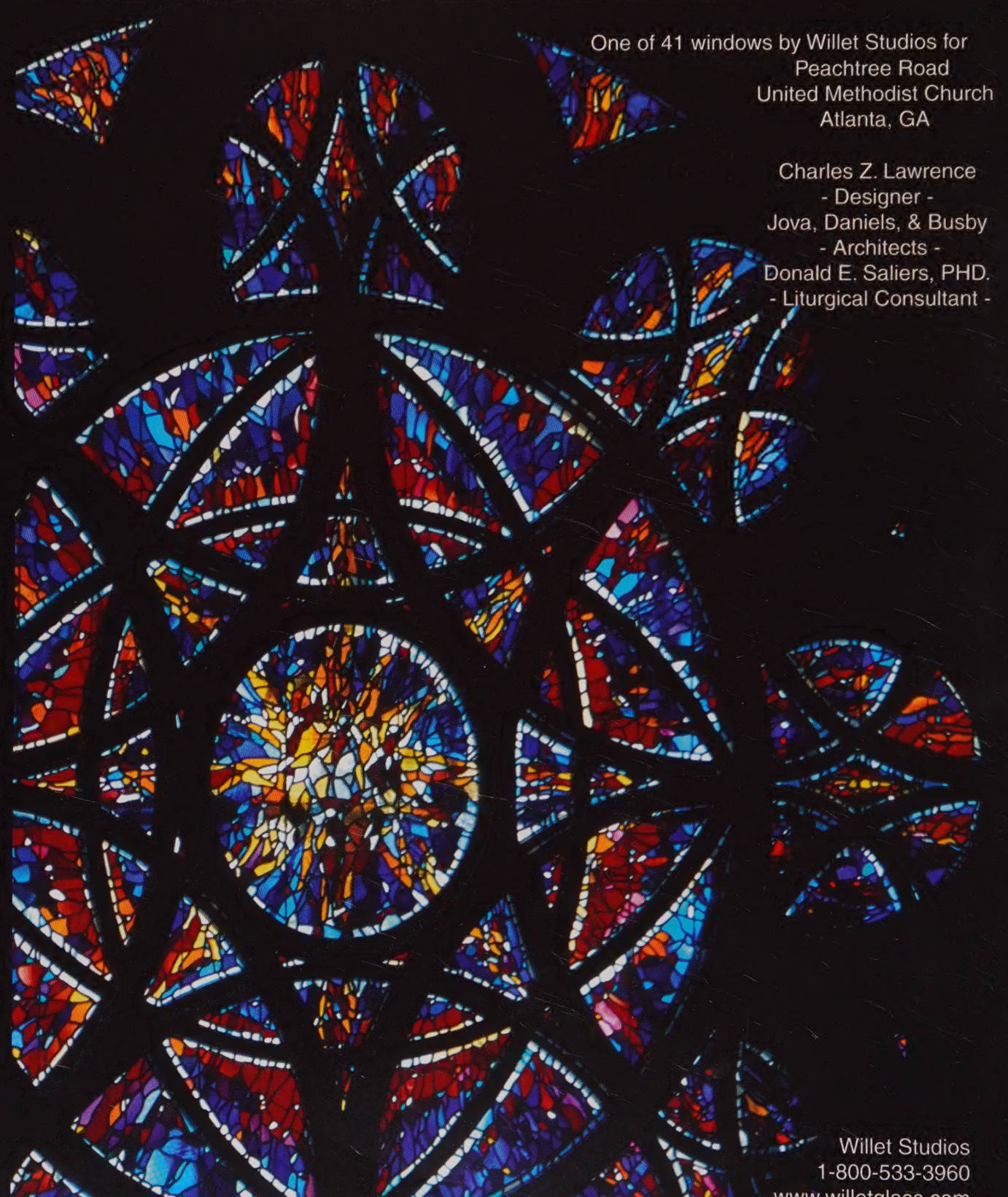
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FAITH & FORM MAGAZINE

Managing Editor/

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Douglas Hoffman, AIA
Faith & Form Magazine
1300 East Ninth St., Suite 105
Cleveland, OH 44114
216-861-5589
FAX: 216-623-3710
<http://www.faithnform.com>
email: dhoffman@faithnform.com

Editor-in-Chief

Michael J. Crosbie, Ph.D., RA
Steven Winter Associates, Inc.
50 Washington St.
Norwalk, CT 06854
203-857-0200
FAX: 203-852-0741
email: mcrosbie@faithnform.com

Editor Emeritus

Betty H. Meyer
25 Maple St.
Auburndale, MA 02466
617-965-3018
FAX: 617-965-7591

Design, Production

Dave Kuhar
James Cotton
The Media Cellar
2720 Glenbury Ln.
Willoughby, OH 44094
440-918-1301
FAX: 440-918-1302
<http://www.mediacellular.com>
email: faithandform@mediacellular.com

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On the cover: Detail of addition to First Presbyterian Church in Topeka, Kansas, by Gould Evans, a product of a design workshop (see article on page 6). Photo: Spillers 2000.



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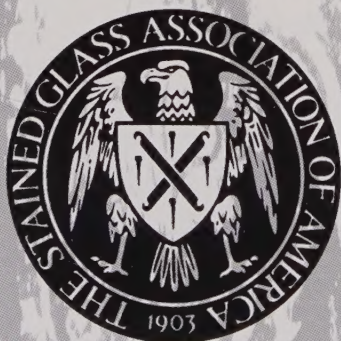
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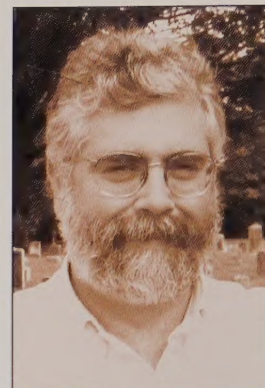


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EDITOR'S PAGE

By Michael J. Crosbie



Church building is an ancient craft, but the resources available to design and construct sacred places are evolving. In this issue of *Faith & Form*, we present a number of "tools you can use," whether you're an artist, architect, designer, clergy, or liturgical consultant. The tools help us to focus our energies, sharpen the communication between designers and congregations, and point to ways in which we might better understand what we really want from our religious buildings.


Many architects and designers have long realized the benefits of the workshop process for gathering information and for plumbing the passions of clients. In their article on the workshop process, architects Steve Clark and Dennis Strait offer constructive guidance, specifically for religious buildings. While of interest to architects, the real beneficiaries of Clark and Strait's insights will be building committees and clergy who know little if anything about workshops and how effective they can be. This article serves as a primer for the workshop novice.

OK, you've told your architect what you want—but is that what you really want? Researcher Steven Orfield presents some fascinating evidence that what clients and congregations say often doesn't match how they feel about sacred space. Orfield shows how marketing research can be used to gauge how sacred space communicates and what it makes us feel. Such a tool for the designer can be invaluable in getting an accurate reading of what the congregation really likes (versus what they say they like). In the hands of the client, this tool can also help clarify expectations about sacred architecture even before the architect gets involved.

Once we build, how do we encourage good earth stewardship? Andy Rudin of the Interfaith Coalition on Energy shows how those who maintain religious build-

ings can help make them less of a drain on our natural resources, and save money on heating and cooling bills, too. Rudin's message is a powerful one in the wake of our continuing dependence on foreign oil, but it also enjoins us to consider the spiritual dimension of our patterns of consumption, and to use less. It's a message that is truly "interfaith."

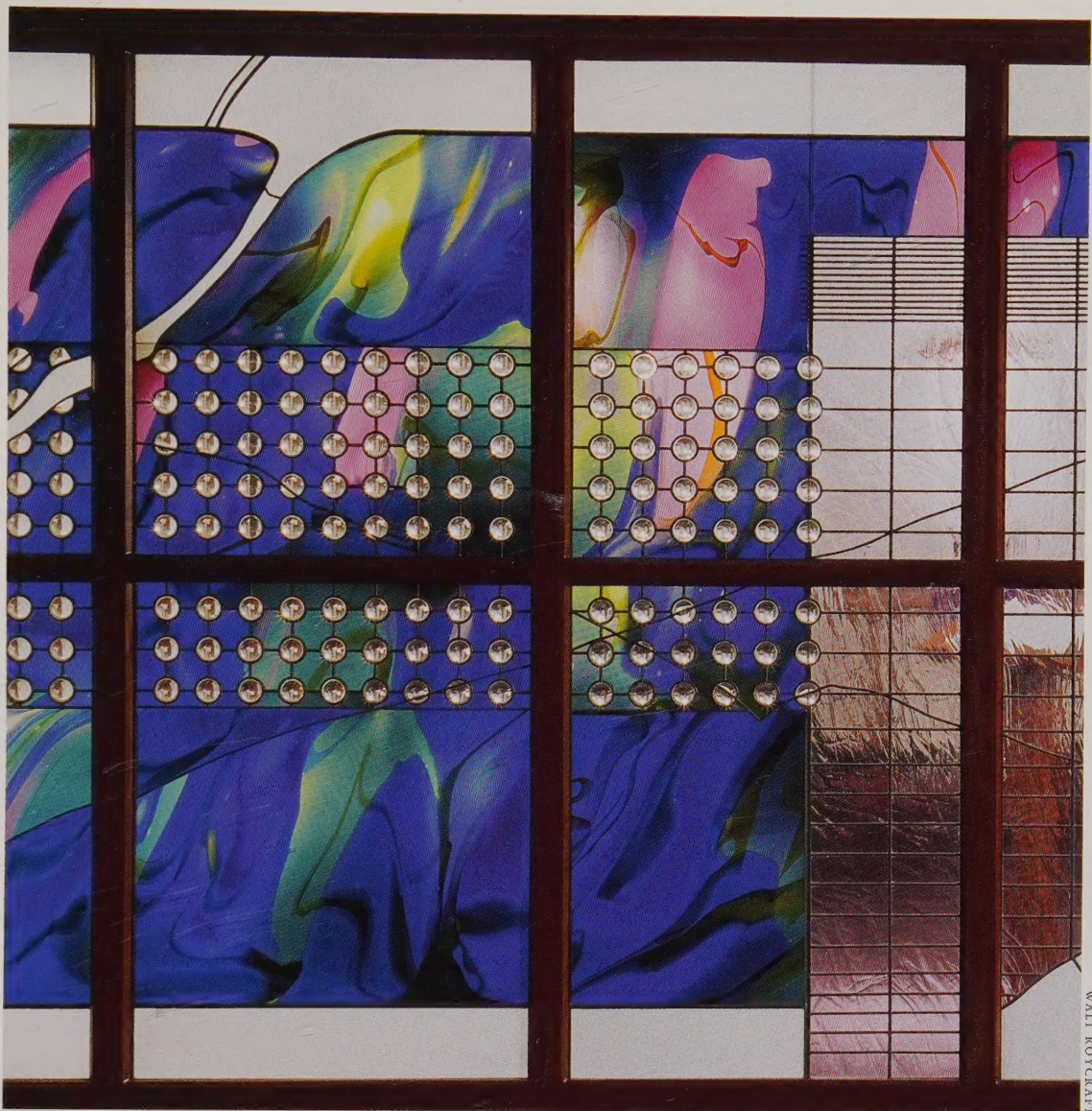
Finally, Diane Cohen and A. Robert Jaeger, co-directors of Partners for Sacred Places, write about how this organization has become a resource for congregations across the country. Partners is a champion in helping faith communities to secure the tools they need to make the most out of their buildings, as this article shows, and the work is truly inspirational.

We hope you find this issue likewise. 

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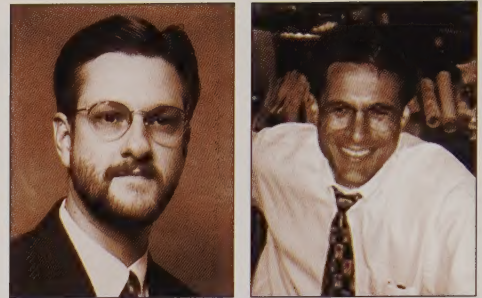
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COME TOGETHER: THE WORKSHOP PROCESS

By Steve Clark, AIA, and Dennis Strait, AIA



When a well-planned participatory workshop is at the center of the design and planning process for a religious project, the process will be more effective, more efficient, and the result will be better architecture, which also better supports the ministries of the religious organization. For religious organizations the workshop can be the most effective way for the design team to reach a deep and thorough understanding of the faith community and what they expect from their new or renovated buildings. An intensive immersion—not just another set of meetings—brings personalities into close, meaningful contact and builds relationships.

E.B. White wrote, “You raise a pup tent from one sort of vision, a cathedral from another.” The design process is a means to defining a vision—and the great architecture that can result from it—appropriate to the people and place it serves. This discovery is a social exercise; the process of planning for people is a people process.



Spillers 2000

Congregation of First Presbyterian Church in Topeka, KS discussed Gothic style during a series of workshops.

Although members of building committees for religious facilities may bring widely varying degrees of experience in the building process they share a strong commitment to being good stewards for their congregations. Perhaps this is why such workshops are particularly well suited to religious organiza-

tions. Unlike other institutional clients, religious clients are typically paying for the project themselves. Their personal investment means that the level of personal importance the project has to them is far greater than it is with other client groups. Their investment means that the importance of the project is much more personal. Congregation members also have high expectations of their buildings; they expect their facilities to do a great deal more, both spiritually and physiologically, than other buildings. The workshop process is a terrific way to meet those expectations and to create great architecture.

A structured workshop is organized to make the most of a committee's time and energy. The design team seeks to:

- Assemble a group of people who understand the needs and character of their faith community, as well as those with strong visions for the future of their congregation;
- Create a communicative environment in which everyone participates and makes contributions;
- Build a shared foundation of understanding;
- Utilize an alternatives-based design process that allows the committee to participate in shaping the direction of the project and the church; and
- Deliver closure and document conclusions so that each member of the building committee can help build support for a successful project.

People

The design team encourages organizations to involve as many people as they are comfortable with but to establish the key team up front. Often, the church leadership and building committee (sometimes as many as 20 people) will be involved in all phases of the workshop process and the entire congregation will be invited to review the progress at points along the way and lend input.

Many religious organizations are concerned about who will be involved. Leaders worry about personality conflicts and the risk of letting certain individuals (perhaps someone who is very outspoken or known to have a very specific agenda) take control of the process in a way that hampers it. Also, many congregations want to involve contractors and engineers, who they see as people most familiar with the building industry. Lack of expertise and dominating personalities can be managed by the workshop process. What is most important is to include visionaries who think big and long-term—pathfinders—such as contractors, staff, congregation members, or volunteers. Most importantly, the group must include people who thoroughly understand the ministries and the goals of the church and have the church's mission at heart.

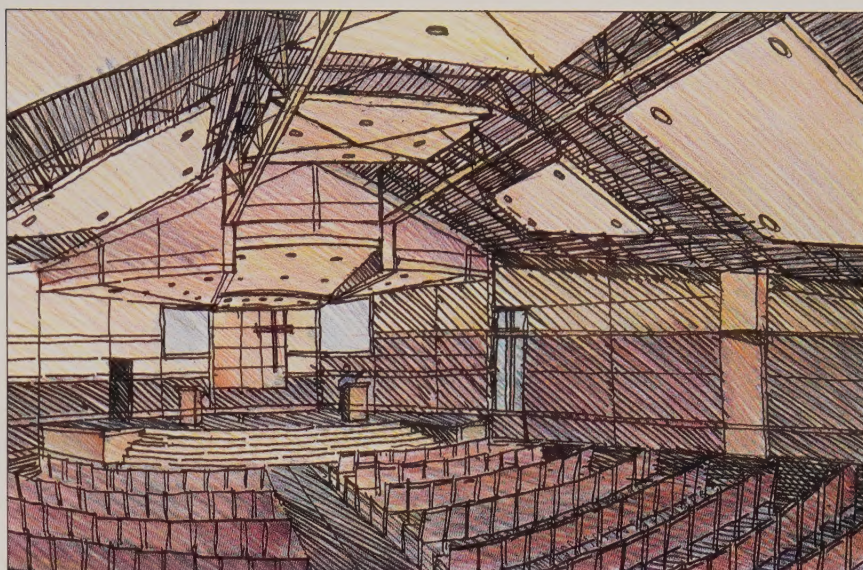
STEVE CLARK and DENNIS STRAIT are principals of Gould Evans, a multi-disciplinary architecture and design firm with offices in Lawrence, Kansas; Kansas City, Missouri; Tampa; Phoenix; Salt Lake City; and San Antonio.

During the workshop for the addition to the First Presbyterian Church in Topeka, Kansas, a discussion of architectural styles led to a new understanding about how the new building might be conceived. One of the building committee members brought up the existing church's neo-Gothic style. It was discussed that actually the truly neo-Gothic churches were those on the East Coast (a little closer to their Gothic cousins), and that the Midwestern versions of this style could perhaps be understood as neo-neo-Gothic. This meant that the new addition would actually be neo-neo-neo-Gothic! Labels aside, this discussion unlocked the group from thinking about copying a particular style; it helped the church group and the design team think about how to create architecture of this time.

Sometimes a member of the participating group will voice a thought that will gel the entire process. During the sessions planning a new building for the First Covenant Church in Salina, Kansas, one of the staff members said, "We need a living room, a hub, a center. That's what this project is all about." Beyond all the alternatives and all the programmatic issues, this one idea unified the group and helped lead to a design anchored by a primary gathering space for the church.

Environment

Shared space is essential to manage conversational ambiguity; it is an important part of ensuring that the whole of the relationship during the workshop is greater than sum of the individuals' expe-



Conceptual drawing for worship space at First Covenant Church in Salina, Kansas

riences. Whenever possible, this space should be on the site or within view of the site. What's important is to make that place a dynamic environment where ideas bloom on the walls, floors, and tables as photographs, design drawings, napkin sketches, note cards, etc. The room becomes a living scrapbook of sorts and creates a group to which each member can relate. This also makes it easy for someone to come into the process and catch up quickly.

The workshop environment should encourage creative input; the creative process can and will be pushed along by the right setting. These orchestrated collaborations depend upon a shared space that allows real-time participation by all involved. This means that there may

be chalkboards, large sheets of paper, models, and other materials that invite interaction and manipulation by all. Making ideas visible quickly and easily is critical to the process. These graphic representations will serve as the map of where the collaborators are trying to go.

While it is often best to locate the workshop on or near the facility site, this is not always possible. Workshops for the Indian Creek Community Church in Overland Park, Kansas, were held in a congregation member's basement, using home-made, plywood drafting tables. But the fairly humble space was the appropriate location because it was place that was accessible and everyone felt as though they were on "home turf." The design team was able to assemble a creative environment and posted many photos of the project site and its surroundings in order to orient the group.

Shared Understanding

The best solutions are generated by a deep understanding of the project. The task of the client group and design team is to arrive at a comprehensive understanding of church, the site, the ministries, the congregation, and what is possible within the resources available. To gain this understanding, the team looks for information in all sorts of places. It's always best to gather the team at the beginning and review all pertinent facts about the budget, the schedule, and existing conditions at the site. Then review slides of other faith communities and visit existing facilities together. These steps will help to build an important shared experience.



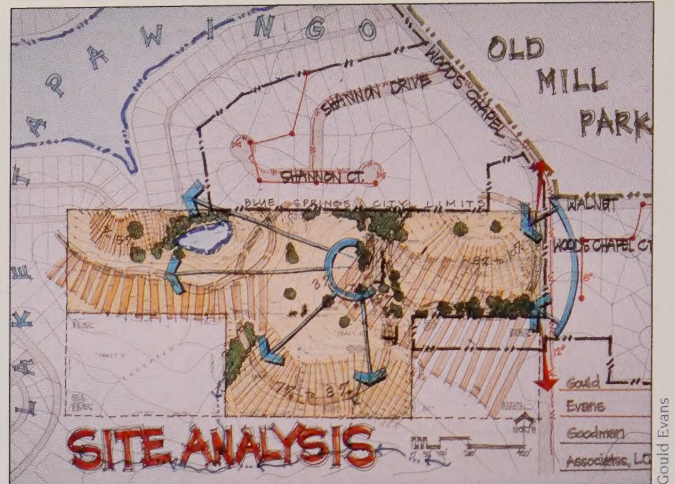
Workshop participants expressed a desire for a church with distinctive profile.

At the outset, establish concrete goals. There are a number of exercises that the team can use to solicit input and get to the primary issues of a project. "Mind mapping" is a pre-workshop assignment to participants; they are encouraged to write down thoughts that relate to words that may be central to the project. These are then pinned up and can provide the foundation for a discussion about the participants and what they bring to the process.

Another exercise is to brainstorm goals and ideas on 5x7-inch cards. It is helpful to think of these as telegrams of information. The cards provide the catalyst for discussion and are easy to change as the team gains a better understanding of what each member is trying to say. Setting goals is a way of communicating meaningful information. Setting goals is a process of recognizing what the group wants to achieve so that everyone on the project team can cooperate toward the same end. At this stage, the issues should be distilled to their essence to bring out only the most fundamental information. Rarely should there be more than 10 goals; five to seven are preferred. When people are limited to five to seven goals, they are empowered as ambassadors for the project; they are more likely to be able to internalize the goals for the project and recite them to others. More than this would indicate that the priorities aren't clear or that details are being used as premises for design.

Sometimes there are extraordinary opportunities to develop shared understandings and vocabularies. Before the workshops began to plan and design the First Covenant Church in Salina, Kansas, the church group and the design team toured 15 new churches in Texas over three days. This built a vocabulary and a series of reference points that empowered the group members to participate more fully in the workshop that followed.

Establishing the shared understandings of the project is also an excellent time to break through perceptions of divergent opin-



Site and master plan were studied in workshop.

ions. Members of the client group are very often more closely aligned than they believe, and this is evident when they are asked to individually write down on cards the answers to questions, such as "How much do you think the congregation should spend on this project?" This exercise was used in the planning and design of the Love of Christ Lutheran Church in Mesa, Arizona. The answers were very closely clustered, and seeing this — posted up on the wall in their own handwriting — helped unite the members of the group.

Alternatives-Based Process

The workshop process is about seeking alternatives. The design team and the participants use many forms of representation so that the group is frequently shifting to different lenses through which to view potential solutions. Alternate solutions allow everyone on the team to evaluate and discuss different approaches to the project. Very simply, better decisions are made when client groups can make comparisons between different options, rather than trying to imagine all of the possible ramifications of one proposed solution. In addition, by evaluating a number of alternatives, the congregation gets the sense, over time, that no stone has been left unturned. They often appreciate that rigor. This enables the group to collectively envision the whole of the task.

That envisioning, however, takes time. One of the most common mistakes design teams make involving workshops is to rush them. This is not a one- or two-day process. In most cases, a four-day exercise is far more successful because ideas and solutions unfold over time. This approach also allows for a rhythm of continual, but not continuous, communication. It allows people to go home and "sleep on it," and return with renewed perspective.

As the process unfolds, the team works from the general to the specific, remaining alternative-oriented throughout, combining active and passive searching for those alternatives, and stating concepts in visual terms (diagrams, drawings, and models). The team frequently restates the mission, and comes back to catalytic methods and "buzz words" that have arisen out of the language of the particular project.

Most investigators of the creative process agree that there are two distinctly different aspects of any creative act—and that these are in conflict. Gabriele Lusser Rico, in *Writing the Natural Way* (J.P. Tarcher, 2000), calls them the "sign mind" and the "design mind." The former pigeonholes, conceptualizes,

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discriminates, analyzes, defines, constricts, and specifies, whereas the latter connects, associates, suggests, and evokes. The sign mind's use of language is largely explanatory whereas the design mind's use of language is largely evocative. Whatever the nomenclature, the task is to reserve these functions for their appropriate phases. Although each has a distinct way of expressing the same idea, only the thought pattern characteristic of the right brain lends itself to the formation of original ideas, insights, and discoveries. The design mind attends, Rico says, to the melody of life, whereas the sign mind attends to the notes. The key to getting good ideas is that the melodies must come first. Rico's ideas apply directly to the workshop process, which is designed to bring out the melodies that set the stage for quality architecture.

Other exercises that can be useful as the "melodies" of a design are drawn out include role-playing: Participants enact the roles of future users of the building, such as a young child or a first-time visitor, and describe their experiences. The "snapshot" exercise asks participants to take a mental snapshot of themselves inside the ideal new facility and then describe that image. Conclusion cards, typically 8½ x 11-inch cards, can be pinned up on the wall as commonalities among ideas begin to present themselves.



Central courtyard becomes focus of design.

To rapidly progress through the design sequence the project team must be able to make evaluative decisions and changes to bring the design to conclusion. To make progress, the team has to execute solutions, even those that seem clearly less than perfect, so that the group can see it, evaluate it, and keep working to make it better. The concerns of every person in the group are necessary to develop a shared knowledge that is greater than the problem that is faced. Competitive ideas are healthy in that they encourage diversity of approach, improve services, and identify flaws in the work. In this working relationship no one person should judge the work of many. When a team, rather than an individual, judges something the chances of human error are diminished because the judgment is based on combined talents and experiences.

As each group of alternatives is evaluated and sorted it is not uncommon for the "craziest" concept—perhaps an idea that seems to the team to be far from what most people would have expected—is brought forward. And sometimes that concept winds up as the basis for the design result. At Indian Creek Community Church, one idea gave the facility its non-traditional siting—it was set back, somewhat informally, and it oriented major spaces and views to the natural assets on the site, rather than facing the parking areas. This concept was initially considered somewhat peculiar but the group kept it in the mix during




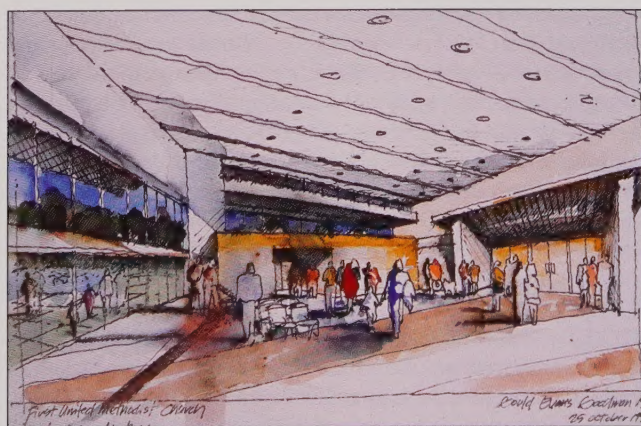
First United Methodist Church was studied in watercolor renderings.

the workshop to maintain a variety of options. As the process continued, role-playing and discussions about the desired feel of the facility, both inside and out, gave this option increasing attention until finally it was selected and developed into the final design.

Closure

Remember that the workshop's purpose is not to simply establish open-ended relationships within the group or to generate lots of ideas, although those things will happen. The main purpose of the workshop is to reach closure. Very specific results are identified at the beginning of the workshop. These goals should always be apparent so that everyone's work towards these accomplishments is focused and directed. Once that has happened, closure is possible. An important element of closure is documenting the achievements of the process. As graphics and brief texts have been generated all along the way, that information can be collected into a brief document that can be understood by all the workshop participants and by others they will share it with.

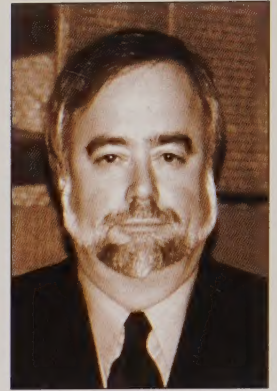
The documentation enables one the key benefits of this process—that those who have been involved have become well educated about the project and the potential that it holds. They are excellent ambassadors to the rest of the congregation, which is often important from a fund-raising standpoint. These clients have high expectations of their new religious facilities. This process can be a path to quality. How can you lead a group of lay people to create architecture? Give them the means to get involved. 



Construction is phased to allow use of building during transition.

MEASURING RELIGIOUS ARCHITECTURAL QUALITY

By Steven J. Orfield



Religious architecture is a form of spiritual and social dialogue. At best, it takes us into a part of ourselves that we better experience because of the religious environment. It is, in the many religious traditions, a symbol of the transcendence of stepping out of life and into an inner life. It is also a highly communal journey. Its baseline is the magnificent historical architecture of the major traditions and from these it has branched off, particularly in the mid-20th century, to many newer stylistic journeys. Our historical reference in each tradition is to its great buildings rather than to its average ones, and it would not be a difficult argument to make that most religious architecture of the Modern era does not achieve the level of success (i.e., connection) of its typical historical counterparts. When we visit a Modern church or synagogue, we seldom experience the shift in consciousness that we experience in its traditional embodiment, and in many cases this is no longer the intent. There are clearly wonderful exceptions, and clearly Modernism is not the problem. But as we have broken out of the traditional forms, we have also lost many of the experiences that they so easily suggested. And in place of the metaphors that worked in past eras, we now are in need of new metaphors for our own times.

As we look at religious architecture of the Modern Western world, it is useful to consider religious architecture in terms of the questions that it hopes to answer and the problems that it hopes to resolve. If we look at the earlier traditions, the church, synagogue, or mosque was often the most important and usually the most spiritual building in the community. It represented authority, transcendence, and spirituality. It provided a space for personal prayer in a setting removed from the activities of life. The architectural questions were generally about the spiritual quality of the space, and the resolutions were often characterized by separation from the secular world and a movement back into historical grandeur and symbolism. The perceptual personal experience was subdued, with minimum illumination, filtered daylight, acoustical quietness and echo, thermal coolness, and tactile hardness and coldness. Even the smells were a contrast, with the candles, incense, and the smell of old stone buildings. The emotional and intuitive experience was one of contrast between space and the person. It was an experience of large versus small, complex simple versus simple, extraordinary versus ordinary, and other-directed versus self-directed.

STEVEN J. ORFIELD is the President of Orfield Laboratories, Inc., a 30-year-old multidisciplinary research laboratory in Minneapolis, Minnesota, that consults in acoustics, lighting and daylighting, audio visual design, human factors, and occupancy research. He can be reached at steve@orfield-labs.com (www.orfieldlabs.com) or at 612-721-2455.

The Problem of Design in Religious Architecture

The focus in much Western religious architecture today ranges from that of conservative congregations that are somewhat similar to those of their historical roots, to typically more Modern congregations, where the social and performance aspects of the gathering have become far more pronounced than the spiritual aspects. Many of these newer buildings are designed more as presentation and entertainment venues, as is so clear in many of the non-denominational evangelical Christian churches. Compared with the more traditional mainline buildings, these facilities are more like auditoriums or television studios, with no daylighting, bright interior lighting, no symbolism, little reverberation, and all sounds being amplified rather than experienced live. In these facilities, the presentation and musical experience is the focus, and it is media based, rather than architecturally or spatially based.

Religious architecture is expressed most commonly in either traditional forms (i.e. the vertical or cruciform) or in the square, the circle, the diamond, the rectangle, or the pie-shaped spaces of Modern times. There are now many established approaches to Modern religious architecture, but there has been little significant research on the differing communities that it serves and on what they need from the design transaction. How is it that these communities want the architecture to touch them, and what is it that the architecture needs to do? In the decision to build a new worship space, there is a feeling in many traditional congregations that Modern architecture is not the answer, as its forms do not elicit the strong reactions of traditional spaces. Yet the problem is not so much the shift to Modern forms as it is the failure to understand the power of traditional forms, the questions that they seem to answer, and the perceptual and emotional needs they seem to fulfill. Part of the response to these forms is clearly demographic; congregations have grown up with them and are comfortable with them. On the other hand, part of the response is more universal or "archetypal" as Carl Jung or Joseph Campbell might have explained. They would have suggested that there is something within us that is aurally and visually universal. As we begin to understand this, it can help us to move forward in developing better understandings of the modern metaphors of religious architecture.

Investigation of these universal "archetypes" involves measuring many dimensions of feelings elicited by religious architecture in order to determine what a particular religious demographic would best respond to locally and universally. Fundamental to the development of a design for a new religious structure is the need to program not only the conventional architectural and

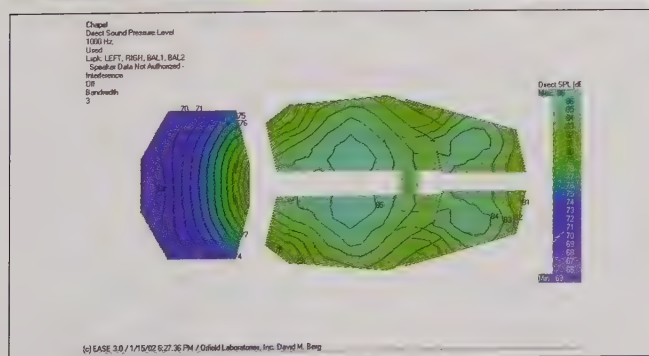
preference issues, but to include in the program an investigation of the congregation to test design options for its “associative” values. This involves both Modern perceptual modeling and quantitative subjective assessment.

Perceptual Modeling and Acoustical and Visual Tools

There is a need to understand the experiential response of the congregation to a proposed space before decisions are made, and there has been over the past decade a large-scale development of computerized tools to make this process possible. We can now create visual models that are photo-realistically accurate three-dimensional models, and these can be presented to observers in any viewing position of interest. Additionally, visual representations (photos and videos) of existing religious buildings anywhere in the world can be used as alternate presentation models.

Acoustically, we can now create the same three-dimensional models, and these can be “auralized,” a process of simulating the sound of the actual building via acoustical modeling of the sound field. These auralizations can include the actual sounds of the sermon and the local music staff. Alternatively, binaural (3-D) recordings can be made in existing spaces to demonstrate the acoustical performance of these spaces.

Thus, a congregation can now experience with essential accuracy, much of the visual and acoustical performance of the building in simulational prototype or in visual-acoustical imaging, giving them the chance to experience the design before it is accepted and constructed. For example, the acoustical model below is based on the design for a new church for the Maple Grove Covenant congregation, designed by Sjoquist Architects of Minneapolis. With this in mind, there is now the potential to present alternatives to a congregation and measure its response to these alternatives, providing a far closer connection between the design and the expectations of the congregation. And these same models used for presentation can be used for thorough performance analysis.



Parallel Acoustical and Visual Analysis Tools

Just as the simulational software tools are now available to create convincing demonstrations of what a space will be like, there has been an equally advanced development of analysis and testing tools, so that now a space can be analyzed in software for daylighting, lighting, and visual performance, as well as acoustical and communication performance. And after standards for performance are analyzed and determined, the actual building can be directly tested for visual and lighting properties such as illumination level, daylighting distribution, and glare via advanced instruments such as video photometers and luminance photometers. It can also be measured for acoustical properties such as noise, reverberation, and speech intelligibility of the room and sound system via the use of real time analyzers, TDS analyzers, speech intelligibility measurement systems, etc. With this conjunction of simulation and analysis tools, it is now possible to design, assess, simulate, and subjectively test the design before important decisions are made. Thus we can synthetically build the church and test its performance. But the most important element is measuring the desires and response of the congregation.

The main problem to overcome in this process is to use these visual and aural “stimuli” in a way that is appropriate to the measurement of the associative feelings of the congregation. The essential question is how to elicit the feelings that the congregation would like to experience from the architectural design process. Architecture has long used opinion-based processes to determine the congregational response, even though it is well known in research circles that opinions are a completely unreliable form of data. They do not predict behavior but are rather an attempt by the subject to verbalize and rationalize internal feelings.

Perceptual Market Research in Religious Architecture

With these simulational and analytical tools in place, the most important problem is to define the questions which the building is to resolve and the feelings it is expected to elicit. For this purpose, a new set of tools has been developed called Perceptual Market Research (PMR). Perceptual research in architecture is a form of research similar to that employed in psychology and market research. It is, in its simplest embodiment, the measurement of the feelings of the subjects (members of the congregation in this case) about what they need from religious architecture and about the investigation of the success of specific design approaches and options in providing for that need.

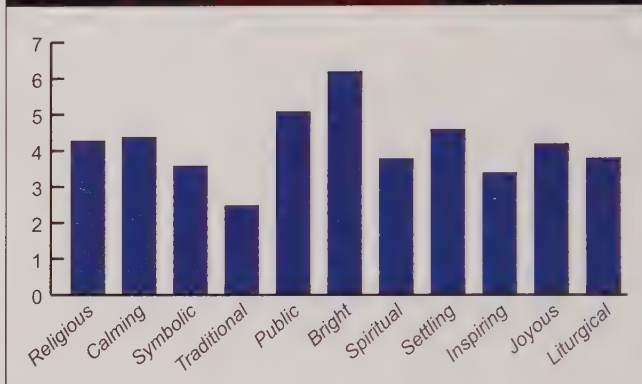
This is quite different from design charrettes or architect-client discussions, as it seeks to measure the feelings rather than the opinions of the congregation, and the feelings and opinions are quite often contradictory. Rather than asking the congregants to discuss what they would like their church to be like, this type of research measures how they would like to feel in the building, how specific elements of design make them feel and what specific associations they have with them. It removes them from the responsibility of forming opinions about specific design approaches and allows them to begin to investigate how religious architecture forms their feelings and associations. It releases them from trying to understand architecture and allows them to begin to understand their feelings about architecture.

PMR is the process of assembling a set of design issues, which are then represented by potential design solution models, these being visual, acoustical, or both.

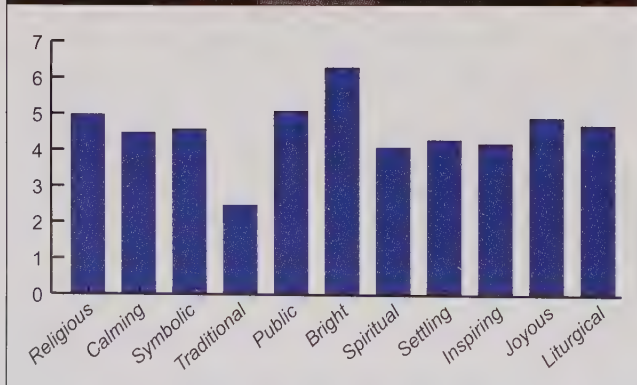
A set of semantic descriptors is developed which use common language descriptors for associative qualities that might be desired in the new building. These semantics might include such pairs as:

Religious	-	Secular
Spiritual	-	Non-Spiritual
Symbolic	-	Non-Symbolic
Denominational	-	Universal
Contemplative	-	Communal
Quiet	-	Reverberant
Settling	-	Uplifting
Intensive	-	Expansive
Calming	-	Inspiring
Joyous	-	Meditative

The stimuli, such as visual models of approaches to a sanctuary design, are presented to a group of congregants who are given a written test in which they rank each image for each quality above on a seven-point, semantic-differential scale. This ranking is then statistically compared with the set of attributes that the image contains (both architectural and image analysis attributes), and an analysis is done to determine which approaches to design have tested to best match the definition of the congregation. Often, there are three PMR "viewing juries" held, the first being used to define semantic concepts and their priority, the second to measure responses to existing, well-regarded churches, and the third to evaluate potential new design approaches. The intent is not to match the congregants to a design approach that has been successful, but to first measure their positive and negative feelings about church design and then to measure how specific design approaches might best resolve these feelings.



Viewer feedback on worship space shown.



Rankings of space shown above.

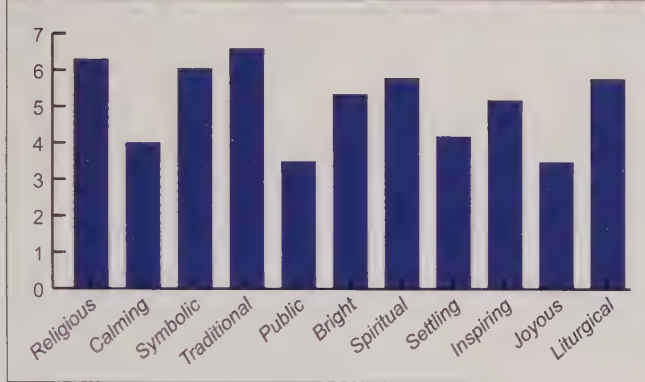
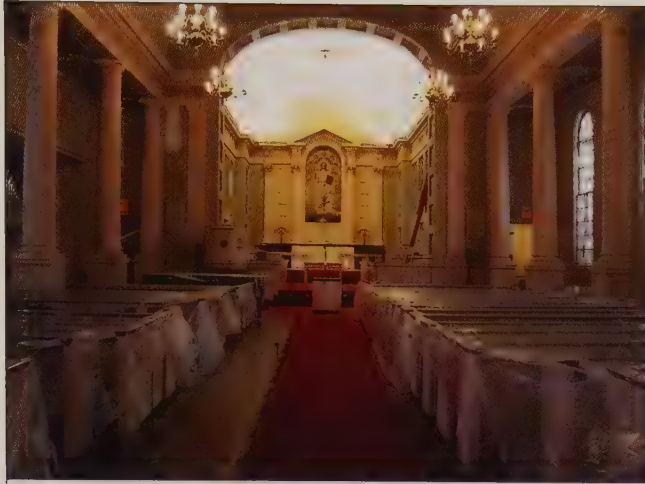
Results of PMR

What changes as a result of doing perceptual research, computer modeling, and analysis? Based on our own practice, there may be dramatic results on many levels:

- Congregants may believe that they want a traditional building similar to something that they are familiar with, but testing may show that they have positive feelings for design approaches that do not imply traditional architecture.
- Congregants may be against symbolism, but their responses may show an underlying support for it.
- Congregants may be hesitant about daylighting, but their responses may be strongly in favor of advanced daylighting schemes.
- Congregants may be "sold" on a specific floor plan, but testing may measure a less than convincing response to that plan.

One of the basic problems of design is that the congregation has little idea of what it wants or likes until it has the experience of the range of options. They may verbally claim to like a certain approach but may respond most strongly to one that has been, up until now, unfamiliar. Design does not and should not follow from the verbalized explanations of the congregation, nor should it come solely from the independent aesthetic of the architect.

It should emerge, rather, from a process in which the congregation's response to design is measured across a range of potential approaches, and the feelings which the successful designs evoke are parallel with the associations that were part of the initial goals established at the outset of the process. This process also assumes that there are standards that must be maintained in any design for its visual and acoustical performance. And it assumes that these two sets of issues will be resolved in parallel.



Feedback elicited from "traditional" worship space.

We must dispense with the notion that a congregation and an architect, by simply talking and looking at a design concept, can draw useful conclusions about its success as a worship space. We now have the tools in place to do a far better job, and we need to accept the possibilities and outcomes that are possible via the use of these tools.

A Case Study

Orfield Labs recently applied this jury process to a small Lutheran congregation in Minnesota, All Saints Lutheran Church, in collaboration with its Pastor, Rev. Charles Tritton. The process began with a request to the congregation to select 12 to 24 churches that they, for one of many reasons, believed to merit as design examples. Twenty-one churches were selected, and Orfield Labs took digital images of each of these churches from three perspectives. A set of evaluative semantics was forwarded to the church to provide an opportunity to change this set based on interests that they might have as a group, and some changes were made. The final list was as follows:

7	6	5	4	3	2	1
Religious						Not Religious
Calming						Stressful
Symbolic						Not Symbolic
Traditional						Contemporary
Public						Private
Bright						Dark
Spiritual						Not Spiritual
Settling						Unsettling
Inspiring						Not Inspiring
Joyous						Meditative
Liturgical						Not Liturgical

On the day of the test, a Saturday morning, about 40 members of this small congregation attended. We first asked them to rank order their preferences for a series of attributes to be considered important in the new sanctuary. This ranking, in order of importance, was as follows:

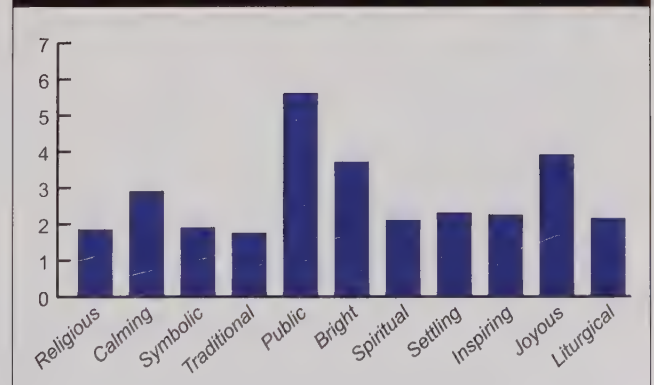
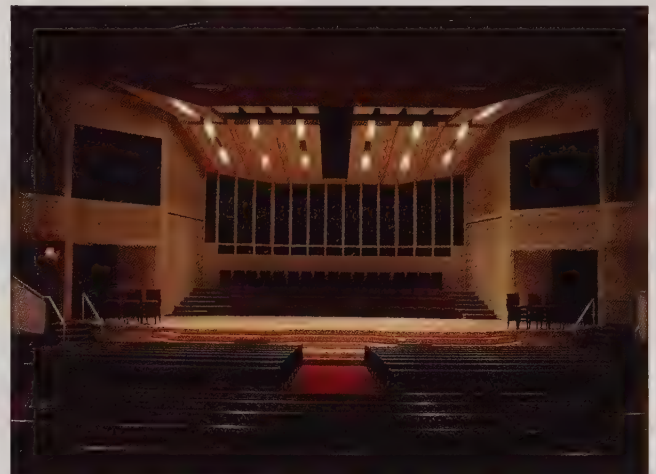
- | | |
|--------------|-----------------|
| 1. Spiritual | 7. Symbolic |
| 2. Inspiring | 8. Liturgical |
| 3. Joyous | 9. Settling |
| 4. Religious | 10. Traditional |
| 5. Bright | 11. Public |
| 6. Calming | |

Then we presented the 21 images of churches in a formal test, and each church was ranked by each participant using the 11 semantic pairs above. A sample graphing of some of the churches and their ranking response by the congregants is shown here. We are now proceeding to correlate aspects of each church, such as daylighting, shape, volume, brightness, and reflectance values in a major statistical analysis. Our goal is to determine:

- What the congregants think they want;
- What the congregants actually like;
- What semantics most clearly characterize this; and
- What architectural approaches most clearly characterize this.

This will then be combined as programmatic information that will be used in interviewing the design teams and will be provided to the selected design team as it moves forward with the design of the sanctuary.

Although we are just beginning our analysis of these data, it is clear that the congregation has some very consistent and interesting associations between quality and daylight, lighting, reflectance, room volume, and room shape. The following results from a first look at these data suggest that:



Reaction to large worship space shown above.


- All top-ranked churches, except one, were vertical format churches.
- These churches all ranked high on "spiritual," "religious," and "inspiring" but lower-ranked churches ranked higher on "joyous" due to their lighter surface reflectance values and brighter daylighting and lighting.
- Churches ranked high in "spiritual" were also generally ranked high in "inspiring," "religious," and "symbolic."

With regard to opinions gathered during this session (after formal testing), it was interesting to note two verbal response sets:

- There was some very clear negative verbalization about traditional churches.
- There was a clear tendency toward Modern buildings, in contradiction to the rankings from the quantitative data. This may be partially driven by the fact the congregation's current sanctuary is contemporary in design.

Thus, we have a congregation with a clear set of positive associations to traditional metaphors and symbolism, a verbal tendency toward Modern architecture, and a need to resolve these associations and opinions. This will be a fundamental part of the design challenge.

It is clear that there are many issues in need of assessment in religious architecture. They range from the orientation of the congregation to its liturgy to its focus on music and its focus on other performance. The research process we have been discussing is one of these programmatic issues. But it is an overwhelmingly important one, and it is the one that is almost always omitted.

Orfield Laboratories is in the process of organizing a working group to support research on religious architecture in the different religious traditions. We welcome contact from interested parties, including religious organizations, architects, and designers, as well as academicians and applied researchers. 

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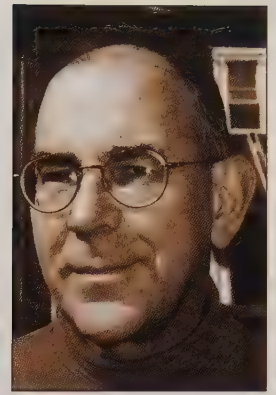


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ENERGY AND SUSTAINABILITY IN RELIGIOUS BUILDINGS



By Andrew Rudin

In general, buildings used for worship use relatively low amounts of energy. The only buildings that use less, according to the U.S. Department of Energy, are vacant. Nonetheless, congregations make mistakes that needlessly increase their energy use. Nonrenewable energy will continue to rise in cost, and interest will increase in ways to reduce its use. The following concepts can improve the ways that design professionals relate to congregations and the buildings they operate – graphing relative energy performance, preserving older control systems, installing data loggers and simulating energy use with computers, preserving energy, and appreciating the wisdom of older buildings.

Concept 1. Graph Energy Performance

Chart 1 includes graphs that have been used to rate the energy consumptions of churches in and around Philadelphia. They apply to the most common religious building type – a worship space with associated classrooms and offices. In the survey reports that we conduct on a building's energy use, we include these charts with arrows showing one building's annual use of electricity and fuel per square foot in comparison to our data set of similar buildings. We have published these data in the *ASHRAE Journal* and more recently in *Heating, Piping and Air Conditioning* magazine.¹

ANDREW RUDIN is the project coordinator of Philadelphia's Interfaith Coalition on Energy (ICE), 7217 Oak Avenue, Melrose Park, PA 19027. ICE offers a plethora of information resources and services for congregations and design professionals. Rudin has examined hundreds of other religious buildings in many climates. He can be reached at andrewrudin@earthlink.net.

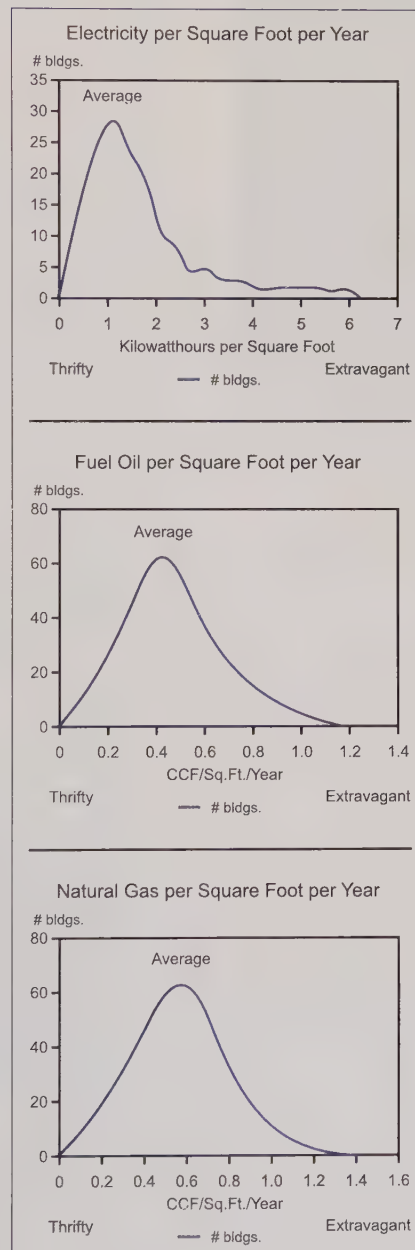


Chart 1: Energy Use

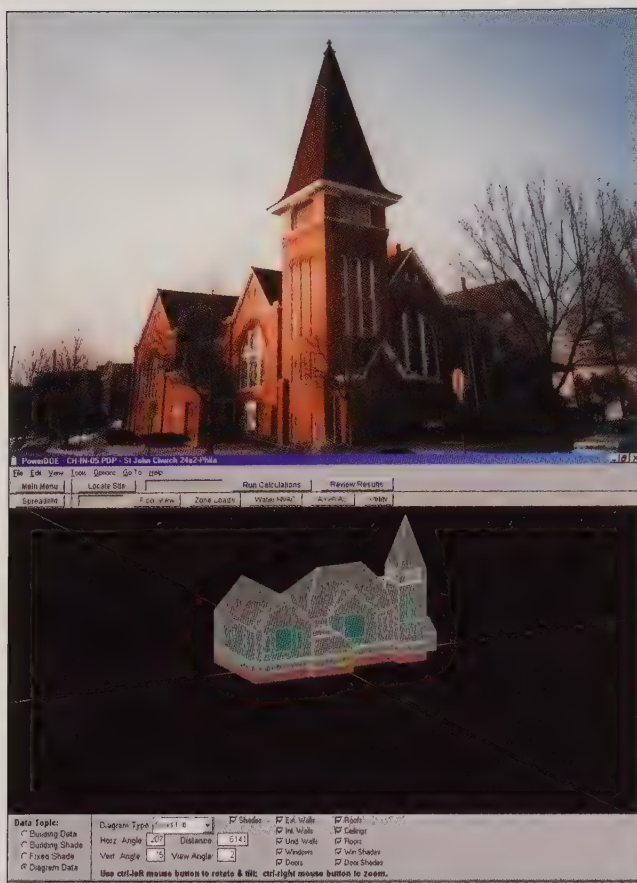
These graphs show the savings potential separately for electricity and fuel. Buildings with "thrifty" ratings teach us the lessons to be applied to the more "extravagant" buildings. In general, we have found that the dedication of building operators is very important. For example, we have followed one particular Catholic priest through his appointments to four separate parishes. On arrival, and without any expenditure for more efficient equipment, the buildings for which he is responsible show a dramatic decline in both electric and fuel use. This demonstrates that buildings don't waste energy, people do.

Concept 2. Preserve Older Temperature Control Systems

We face a serious problem with newer temperature control systems in religious buildings. In the 1950s and '60s, space temperature was typically controlled by a pair of thermostats and a seven-day timer that shifted control from one thermostat to another. To change a schedule, one had to go down to the basement to move pins on the face of the time clock. With the introduction of digital clock thermostats, the existing wires can be used, and each heating zone can be programmed separately. Zones can have different temperatures at different times of the day or week, lower temperatures can be easily raised by simple adjustments – all conveniently located in one control mounted within the space.

This simplicity seems to be changing due to the influence of control systems applied to very large buildings in which air or water from a single source of heating or cooling must be modulated for separate zones with varying comfort

¹ "Religious Building Energy Use" in the *ASHRAE Journal*, February 1988, Pages 34 – 42. "Designing for the Future by Looking at the Past" in *Heating, Piping and Air Conditioning*, November 1997, Pages 68 – 75. Both articles are by Lawrence Spielvogel, PE, and Andrew Rudin.



Computer model of church for energy-use analysis.

needs. There are many more, simple, small buildings than large, complex ones. Most building square footage, however, is in larger buildings, and this seems to unfairly drive the market. While distributed digital control, variable air volume, and constant air circulation may be helpful in large and complicated buildings, they are a curse in simpler religious buildings in which the operators do not have the sophistication to match the controls. More and more, we see the central control panels going back into the basement, removing the flexibility and convenience of separate seven-day thermostats.

For similar reasons, we strive to eliminate outdoor temperature reset and outdoor thermostats controlling multiple boilers. These controls work well when outdoor temperature is the most important variable, such as in multifamily housing. Worship spaces, however, need to recover from the same low unoccupied temperatures during both varying outside conditions. The goal is to control boilers directly from the space thermostats, with full heating capacity available to quickly warm up cool spaces, even when the outside temperature is moderate.

Concept 3.

Use Data Loggers

It is easier to reduce energy used by buildings when they are unoccupied. Reading electric, gas, and water meters early in

the morning and late in the evening provides some measurement of the proportions of overnight and daytime use. Data loggers are also extremely helpful.

During the heating season, we install temperature data loggers in almost all buildings we analyze. Onset Computer² offers Zippo-lighter-sized Hobo data loggers that measure temperature, humidity, and light. The relative humidity indicates when the worship space is occupied, sometimes even revealing when a hymn is sung. The Hobos are \$95 each, and their software is also about \$90, well worth it for certain applications. We also use Thermochron iButtons from Dallas Semiconductor.³ An introductory cable and button costs only \$25, with software and instructions downloadable from their website. Each additional Thermochron is about \$15. The iButton is a hermetically sealed, uniquely numbered data logger. Its main use is to assure that frozen food remains frozen during shipment.

Thermochrons record over 2,400 time/temperature events. The software allows delayed start, so we pre-program them in agreement with a congregation representative, who installs and retrieves them at agreed upon times, and mails them back to us. When we receive the Thermochrons, the information is downloaded and two charts are printed out. One chart is a simple line showing temperature variations over time – any period between one day and almost one year. The second chart is a histogram showing the number of temperature readings according to 0.9°F bins. From the histogram data, we can determine the average space temperature with simple calculations. High and low temperature limits change the color of the lines to show conditions of discomfort and overheating. These data provide information on how to control space temperature and reduce heating costs.

Concept 4.

Simulate Energy Performance

Congregations tend to think that intermittently heated buildings are similar to continually heated homes, so they focus on improving the thermal quality of the envelope of worship spaces. Insulation certainly reduces the flow of heat from a building, but it may not be the best investment. Computer simulations of energy performance are very helpful.

In 1995 the National Park Service Preservation Center asked a group of consultants to determine the value, or lack thereof, of second layers of glazing over stained glass windows. Inspired Partnerships in Chicago coordinated the effort⁴ that considered the history of protective glazing, its architectural impact, conservation issues, and energy benefits. To determine the energy savings from second layers of glass, Enermodal Energy Engineering modeled St. John's United Church of Christ in Evanston, Illinois using building energy simulation software from the U.S. Department of Energy.

The church had spent \$7,544 to add rigid plastic over five large stained glass windows. The computer model revealed that their savings was approximately \$183 per year—hardly worth the investment.

In 1999, we worked with a consultant to adopt the building energy model into new software called PowerDOE. As with the 1995 study, the model was tweaked to reflect the building's

² Hobo H8 data loggers from Onset Computer Corporation, 1-800-564-4377, P.O. Box 3450, Pocasset MA 02559-3450. <http://www.onsetcomp.com>

³ Thermochron iButton model Dallas Semiconductor, 4401 Beltwood Parkway South, Dallas, TX 75232. 1-800-336-6933. <http://www.ibutton.com/geninfo/support/thermochron.html>

⁴ Protective Glazing Study by Inspired Partnerships for the National Preservation Center, 645 College Avenue, Natchitoches, LA 71457 NCPTT. 1996. [PTTPublications No. 1996-06] <http://www.ncptt.nps.gov/catalog/index.pl>

actual energy performance. Then, various runs of the software showed the relative benefit of insulating the building in relation to setting back the temperature when the building was not occupied. The following summarizes the PowerDOE results for the four different scenarios, using Philadelphia weather data. In each case, the electric use and the gas used for heating domestic water and cooking remained about the same, so we are just looking at the changes in heating energy. We assume that each CCF of gas costs \$0.80. Gas costs have increased since then.

With continuous interior temperature at 68°F

With no ceiling or wall insulation 7,319 CCF (\$5,855)

Insulated R17-19 walls, R11-31 ceilings . . . 4,593 CCF (\$3,674)

With unoccupied temperatures set to 45°F

With no ceiling or wall insulation 4,130 CCF (\$3,304)

Insulated R17-19 walls, R11-31 ceilings . . . 2,510 CCF (\$2,008)

Chart 2: Energy Dollars Saved

What does this mean? Well, let's say a congregation wanted to lower its heating bills but has limited funds to invest. As Chart 2 indicates, if it pays thousands of dollars to insulate the walls and ceilings of this building, about \$2,200 per year will be saved. But if interior temperatures were lowered to 45°F during times when the building is not occupied, the congregation would save about \$2,500. Logically, the congregation that had enough money to both insulate the walls and ceilings plus lower the temperature would save the most money – about \$3,800 per year. We conclude from the church modeled by the

computer that controlling temperature is more important than insulating, and that both insulation and temperature control provide the greatest savings.

Concept 5.

Preserve Nonrenewable Energy

Our goal should be to preserve nonrenewable energy. Toward that end, we can improve the efficiency of our end uses of energy, such as motors, lamps, and air conditioners. And, even more effectively, turn things off. The current energy debates involve ethics, and religious denominations and congregations are active in these debates. Here are four current examples:

- The peak extraction rate of world oil defines when all the cheap and easy oil has been found. Over 70% of what is left will be under Muslim control.
- Proving that global warming is caused by human activity means that generations of humans since the discovery of oil have been partying, while future generations will need to clean up afterwards.
- The decision to extract oil from places like off-shore Florida, under the Great Lakes, in the Arctic National Wildlife Reserve, or near the Caspian Sea is a decision to take more oil that belongs to generations yet to be born, removing their cushion in preparing for a world with much more expensive petroleum.
- The decision to bury highly toxic nuclear waste under Yucca Mountain assumes that our grandchildren's grandchildren are obligated to guard it.


Our grandparents and parents took for granted the high concentration of energy in oil and gas. Only now are we beginning to think that we should preserve these resources by leaving them in the ground because it is the right thing to do for future generations. This logic is similar to that underlying the Endangered Species Act, protecting antiques, buying land to protect it from exploitation, and preserving our heritage of old buildings.

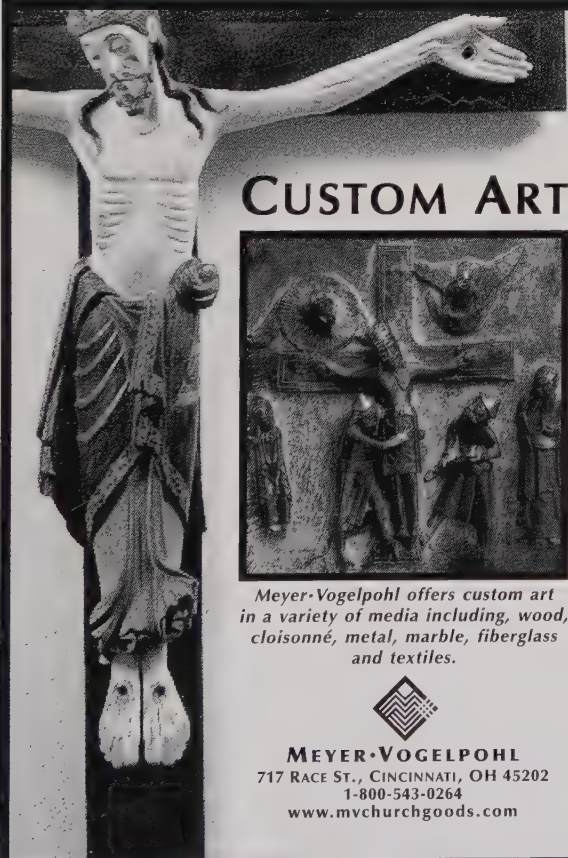
Concept 6.

The Wisdom of Older buildings


We find great wisdom in older religious buildings. Their mass, volume, and natural ventilation systems are a sustainable alternative to compressor-driven air conditioning. The average light level in older worship spaces is 4 to 6 footcandles at hymnal height. Their large steam boilers and radiators effectively heat the space quickly and leave only a small bit of rusty water during prolonged periods of very low interior temperatures. Old religious buildings were built from far more environmentally benign materials than newer spaces. And their energy costs are typically lower.

Newer buildings are not as impressive. Central air conditioning has tripled annual energy costs per square foot. The low mass of sheetrock, steel studs, and vinyl siding replaces the mass of uninsulated stone masonry. We often find suspended ceilings in the worship space, with cool-white fluorescent lamps providing 50 footcandles or more of light in these more expensive interior spaces.


We believe that the wisdom of preserving our older religious buildings aligns with the attempt to preserve nonrenewable fuel resources. The old buildings bring memories from times that required far less energy use, and they provide us hope for the future, if we have the humility to pay attention. 



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SACRED PLACES, COMMUNITY SPACES

By Diane Cohen and A. Robert Jaeger



America's older religious properties are national treasures, not only because they embody the faith, aesthetic aspirations, and cultural diversity of generations of Americans, but also because they open their doors to a vast array of human service and cultural programs. Partners for Sacred Places' landmark 1998 study, "Sacred Places at Risk," demonstrated that over 90 percent of congregations with older buildings serve the larger community by sharing their facilities, and 80 percent of all those benefiting from community programs housed by congregations are non-members.

Unfortunately, many of our older churches, synagogues, mosques, and meetinghouses face hundreds of thousands of dollars in repair costs, and many have urgent roofing or structural problems that put both buildings and community programs at great risk. Without intervention, our cities, towns, and rural areas will lose their architectural heritage, along with crucial community service programs.

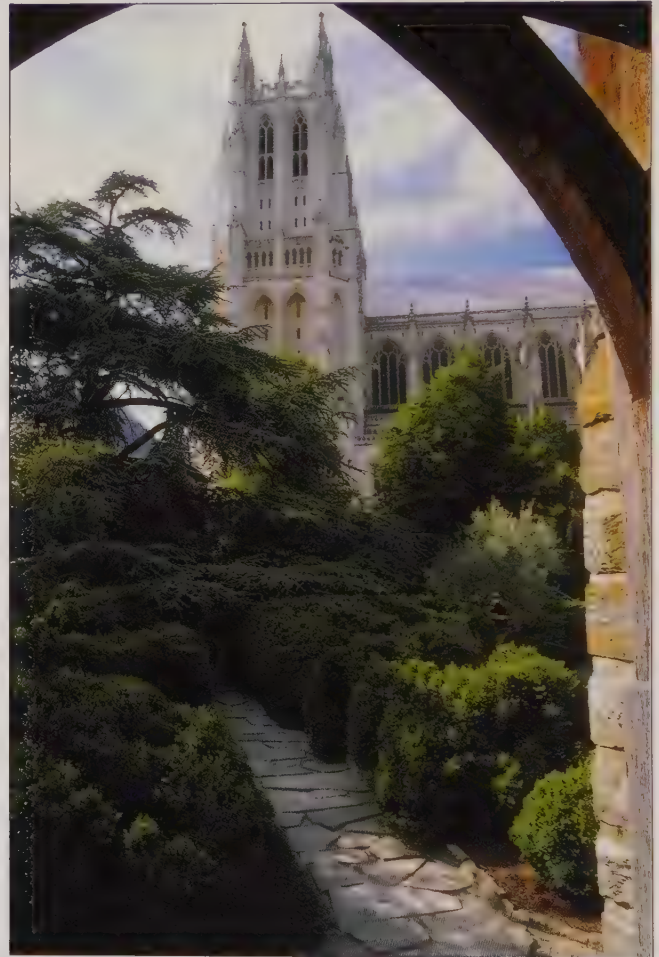
Partners for Sacred Places is the only national, non-sectarian, non-profit organization devoted to helping congregations and their communities preserve and actively use older religious buildings that have public value. Founded in 1989 by a national task force of religious, historic preservation, and philanthropic leaders, Partners offers a range of products and services to architects, engineers, stained glass restorers, contractors, fundraising consultants, and other professionals that relate to the care and use of older and historic religious properties.

Sacred Trusts:

An Opportunity for Networking

Working closely with Interfaith Forum on Religion, Art, and Architecture (IFRAA), Partners for Sacred Places is planning the first national conference on these issues to take place in nearly a decade. Sacred Trusts, scheduled for October 24 to 26, 2002 at the National Cathedral in Washington, D.C., will provide a forum for professionals to meet clergy, congregation members, planners, preservationists, philanthropists, and policymakers. This event is also co-sponsored by the National Cathedral Association.

John Dilulio, founding Director of the White House Office of Faith-Based and Community Initiatives, will deliver the opening keynote address and moderate a public policy forum on public and private sector investment in sacred places. Other keynote speakers include Richard Moe, President of the National Trust for Historic Preservation, and The Rev. Dr. James P. Wind, President of the Alban Institute. Conference highlights will include four



Washington National Cathedral is the site of the Sacred Trusts conference, October 24-26, 2002.

tracks of practical training sessions on maintenance and repair, fundraising, and community outreach, as well as tours of local historic religious properties.

An Alliance with Professionals

Sacred Trusts provides an excellent opportunity for design professionals to meet religious and preservation leaders, building on Partners' Professional Alliance, which helps professionals promote their services to congregations. Partners currently lists a directory of Alliance members on its website and in its newsletter, and the staff provides personalized research and consultation to members of the Alliance. Members are also eligi-

DIANE COHEN and A. ROBERT JAEGER are the co-directors of Partners for Sacred Places, which they helped found in 1989.

ble for discounts to publications, workshops, and events.

In addition to potential marketing opportunities, connections with Partners can also have enormous value for the community. For example, when the Catholic Diocese of Portland, Maine, was considering the closure of historic St. Dominic's Church, Partners collaborated with community members, preservationists, and local architects (such as Professional Alliance member Barba Architecture and Preservation), in finding an active reuse for the 1888 building and attached school. The City of Portland stepped in as interim owners and is currently considering a proposal to turn the school into affordable housing and the sanctuary into an Irish Heritage Center.

Publications for Congregations

To help community-serving congregations make the best use of their facilities and sustain their role in providing outreach, Partners for Sacred Places offers publications and programs to sacred places. With more than 8,000 books, articles, reports, brochures, case study examples, and video and audiotapes in 250 different subject categories, the Information Clearinghouse is a unique national resource that provides critical information on a broad range of topics related to the care and use of older sacred places. Examples of publications available through the Information Clearinghouse include:

- *Open the Doors, See All the People: A Guide to Serving Families in Sacred Places*
- *The Complete Guide to Capital Campaigns for Historic Churches and Synagogues*, Updated Edition
- *Sacred Places at Risk*
- *After Sunday* (Video)
- *Inspecting and Maintaining Religious Properties* by the New York Landmarks Conservancy
- *Conservation and Restoration of Stained Glass: An Owner's Guide*
- *Operations, Maintenance, Preservation, and Energy* by the Interfaith Coalition on Energy
- Information Series No. 59: *Roofing Houses of Worship*, by Inspired Partnerships and the National Trust for Historic Preservation
- *That All May Worship: An Interfaith Welcome To People With Disabilities* by the National Organization on Disability

An online version of the Clearinghouse, including over 100 free, full-text articles, is available on Partners' website (www.sacredplaces.org).

Training for Community-Serving Sacred Places

A major challenge for many sacred places is understanding their "public value" and communicating that value to funders, policymakers, and other community partners. Partners for Sacred Places created the Sacred Places Tool Kit—a set of workbooks, case studies, historic timelines, audio and videotapes, and a web-based program—to help congregations through this process. Using many of the materials developed as a part of the Tool Kit, Partners will begin offering training programs for congregational teams later this year in the following areas:

- Assessing congregational readiness for fund-raising
- Making the case for sacred places
- Capital campaign planning and implementation
- Raising funds from foundations
- Matching building space with community need
- Building community partnerships

Partners' staff will also be available to provide follow-up technical assistance to congregations who participate in training programs.

Seminars such as these can far exceed a congregation's original expectations. Garrison Boulevard was a inner-city Baltimore community succumbing to the effects of urban blight, when representatives from several neighborhood congregations (St. Mark's United Methodist Church, Adams Chapel A.M.E. Church, and Garrison Boulevard United Methodist Church) attended an intensive, four-day training program offered by Partners. Together with Project Garrison, a community organization, the congregations developed the concept for Garrison Corridor Oasis. The organization has raised funds for structural surveys of the religious buildings, made some renovations, promoted non-violence, and cleaned up the neighborhood.

Technical Assistance Helps Congregations

Many congregations need more help to address daunting repair problems, and Partners for Sacred Places fills that need with individualized technical assistance.

Acts of the Apostles Church in Jesus Christ is a beacon of hope in a blighted and de-populated neighborhood in Philadelphia. In a 1902 Gothic Revival building originally built for a German Catholic parish, the dedicated congregation sponsors innovative programming for

women emerging from prison and for homeless families that includes job training, continuing education, health screenings, family reunification, drug counseling, and recreational activities. In recent years, the congregation has been forced to reduce the use of its building due to deteriorating conditions. This small congregation is now facing \$1.2 million in repairs, including costs to demolish and cap the two masonry towers that dominate the church façade.

Partners named Acts of the Apostles to its first, national "Ten Sacred Places to Save" list in 2001. This representative sampling of congregations from a variety of faith traditions and regions includes:

Beth Hamedrash Hagodol in New York City's Lower East Side, struggling to clean-up after a major fire destroyed its roof and ceiling in early December.

Cass Community United Methodist Church in Detroit, serving Michigan's poorest neighborhood.

Church of St. Paul and St. Andrew (United Methodist) on Manhattan's Upper West Side, which created new programs after September 11th to help children and families.

Crescent Avenue Presbyterian Church in Plainfield, New Jersey, a vibrant community resource that needs to replace its entire cast stone façade – one stone at a time.

Grace United Church in Kansas City, Missouri, which needs to stop continuing water damage in order to continue its vital community programs.

Immanuel Presbyterian Church in Los Angeles, a dynamic multi-cultural community center for the diverse Wilshire neighborhood that could be destroyed by an earthquake.



Acts of the Apostles Church in Jesus Christ offers community-wide services.



Facilities can be used after services to serve local communities.


Omega Seventh-day Adventist Church in New Haven, Connecticut, where services to neighborhood children and families are threatened by lack of funds for roof repairs and other improvements.

Pilgrim Baptist Church in Chicago, Illinois, the birthplace of American gospel music and an architectural jewel designed by Louis Sullivan and Dankmar Adler urgently in need of roof and window repairs.

St. Augustine of Hippo Episcopal Church in Galveston, Texas, where unrepaired storm damage prevents the congregation from serving its low-income neighborhood.

Partners for Sacred Places is working with leaders at each of these congregations to manage the repair process and begin finding new sources of funds. This work is already showing results. In Philadelphia, with Partners' help, Acts of the Apostles recently won a \$10,000 grant from the Preservation Pennsylvania Intervention Fund for immediate stabilization of the towers.

Taking the Message to the Public

In cities, suburbs, and rural areas, Americans have an intuitive understanding that sacred places are community anchors. People visit their local churches, synagogues, and mosques in times of need and times of celebration. Some come to worship, some volunteer their time, and some find much-needed counseling, job training, clothing, and food. Few people are aware, however, that the congregations they value so much are struggling to keep the doors open, the lights on, and the furnaces running. Partners for Sacred Places is taking its message to civic leaders and policymakers. We urge government, philanthropic, and religious organizations to adopt policies and practices that provide new resources to sustain and strengthen America's sacred places. 

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Notes & Comments

Send Your News to *Faith & Form*

The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, c/o Steven Winter Associates, 50 Washington Street, Norwalk, CT 06854; fax: 203-852-0741; email: FaithNForm@aol.com.

Faith & Form International Seminar

The *Faith & Form* International Seminar to Portugal and Spain is scheduled for September 19 - October 5, 2002. In addition to Romanesque, Gothic, Baroque, Manueline, and Modernista architecture, there will be contemporary work by Santiago Calatrava, Rem Koolhaas, Alvaro Siza, Frank Gehry, Federico Seriano, Colores Palacios, Sir Norman Foster, Josep Benedito i Rovira, Agusti Maeros i Duch, and Rafael Moneo. A complete itinerary is available online at: www.westernsem.org/connects/portugal.html. For more information contact Donald J. Bruggink at: Western Theological Seminary, 101 East 13th Street, Holland MI 49423-3622; DonB@westernsem.org.

Religious Art and Architecture of Brazil

The Guggenheim Museum in New York was transformed for a recent exhibit, "Brazil: Body & Soul." Exploring Brazilian art and culture, the exhibit focused on key periods of artistic production in the country, spanning from the 17th century to the present. Because the Catholic Church has dominated Brazilian culture, much of the art exhibit was religious in nature, including statues, altarpieces, reliquaries, vestments, and oratories. The centerpiece of the exhibit, which was designed by French architect Jean Nouvel, was a monumental Baroque altarpiece from the Benedictine Monastery of São Bento de Orlinda in the northeastern state of Pernambuco. At more than 40 feet tall, the altarpiece commanded the rotunda of Frank Lloyd Wright's museum, the interior of which was painted black. The carved and gilded cedar altar is considered a national treasure, and underwent a major, year-long restoration by an international team of conservators and curators before it was installed at the Guggenheim.

Birth of a Journal

Commenting on Betty Meyer's article in *Faith & Form's* Retrospective Issue (34:2) about the beginnings of this journal, architect Benjamin Elliott, FAIA, wrote to give us a fuller history. His recollections follow:

Your article on "The Beginning, Present, and Future" of *Faith & Form* captured my attention and brought back many memories. I remember that beginning quite well as it was my suggestion that we start such a publication. Also, I recall the facts related to it with nostalgia and the many people who gave me encouragement and support. The beginning was not exactly as you reported. After consulting my Reports to the Board of the Guild, starting in 1966, I will attempt to layout the beginning and how the publication was conceived and born.

Just prior to that time there was the Church Architects Guild, a forerunner of the Guild for Religious Architecture and IFRAA, which dealt primarily with Protestant church architecture. About

the same time there was an AIA National Committee on Religious Architecture, on which I served under the able chairmanship of Milton Grigg, FAIA. After discussions between the AIA and the Guild it was decided that the Guild should embrace all religions and as a consequence the AIA Committee had no real mission and was therefore dissolved. At the 1966 Guild Conference in Chicago the membership voted to adopt its new name, Guild for Religious Architecture, and assume the related responsibilities.

At the Board meeting held during the annual conference in San Francisco the matter of communication with its members, architects, artists, religious leaders, and other interested parties was discussed. The *AIA Journal* could not make any commitment to carry our material related to religious art and architecture. Having had some experience with other publications I suggested that we initiate a magazine that would be devoted solely to religious architecture, religion, and the arts. The Guild did not have the resources to fund such an effort but in order to "give it a go" I accepted the challenge to prepare a feasibility study.

With the help and advice of many others including the publisher of the *AIA Journal* I put together a feasibility study which was presented to the Board at its meeting in St. Louis in October 1966. Sufficient advertising income had been informally committed to cover the cost making a publication possible. Individual Board members made donations of money to seed the cost of a brochure so firm advertising support could be obtained. Ed Sovik coined the name *Faith & Form* and provided editorial support and assistance. Of course, many others also played important roles. I was named publisher and business manager and continued in that role for several years.

With the help of the Guild office contacts were made with graphic houses, printers, mailing establishments, potential advertisers, the US Post Office, and others in order to assemble all of the necessary pieces. The time and effort to do all of this far exceeded expectations.

Finally, after months of planning, the first Issue of *Faith & Form* was published coinciding with the International Congress on Religion, Art and Architecture In New York City in August 1967. The first issue was circulated to over 23,000 persons and organizations. All members of the AIA received issues gratis. Regular quarterly publication started in 1968. I don't believe any of us, at that time, thought far enough ahead to realize that after 35 years *Faith & Form* would still be such an important resource.

Michelangelo Goes Modern

A high-tech restoration of Moses, one of Michelangelo's premier sculptures, begun in April 2001, is being broadcast to millions of people around the world via the Internet. "We want to give Moses to the world," says Alberto Abruzzese, head of the restoration project. Web cameras will capture the entire project, which includes the application of special solvents to remove centuries of accumulated dirt and the tearing down of walls surrounding the statue to uncover windows that will bathe the statue in natural light. The massive 16th-century statue of the Biblical prophet is displayed in one of the lesser-known Roman

Notes & Comments (continued)

Churches, St. Peter in Chains. Michelangelo spent eight months to locate marble blocks in Tuscany and three years to sculpt Moses and two slaves. The slaves are displayed in the Louvre in Paris. Go to www.progettomose.it to view chief restorer Antonio Forcellino at work.

Poetry Inspired by Sacred Space

Faith & Form received the following poem by Dr. Donald T. Williams, an ordained minister in the Evangelical Free Church of America who currently teaches at Toccoa Falls College in Georgia.

THOUGHTS ON CHURCH ARCHITECTURE

The marble columns grew like trees;
They arched above your head to soar
In light and branching traceries.
Between the boles, the forest floor
Was touched by shafts of colored light
Which slanted through the middle air
From windows high exalted there
Past motes of silver dancing in the height
Like thought with wings that wheel from trees in flight.

It was a world of air and stone
Indwelt by silence, light, and thought,
One pilgrim wandering in alone,
And sound of breath in wonder caught.
In such an arbor, how could I
But guess at what the gardener meant?
His arches reaching seemed to hint:
For so much weight of stone to soar so high
Was like a marriage between Earth and Sky.

Reusing Buildings for Families

The Philadelphia-based Partners for Sacred Places has just released *Open the Doors, See All the People: A Guide to Serving Families in Sacred Places*. The guide helps congregation and community groups to plan, manage, and fund-raise for family services housed in older sacred places. According to Robert Jaeger, co-director of Partners, "Many churches, synagogues, meeting-houses, and masjids already double as community centers. We hope this guide will encourage more congregations to develop their facilities into vital, active centers for children and families." The guide can be obtained at no cost by contacting Partners for Sacred Places, 1700 Sansom Street, 10th Floor, Philadelphia, PA 19103, email: partners@sacredplaces.org; phone: 215-567-3234; fax: 215-567-3235.

More Mormon Temples

More Mormon temples will be built around the world, says George B. Hinckley, the president of the Church of Jesus Christ of Latter-Day Saints. "One of the bellwether marks of the growth and vitality of the church is the construction of temples," says Hinckley, who has more than doubled the number of temples worldwide since becoming president in 1995. Hinckley says there are now 11 million Latter Day Saints members worldwide. Temples will soon be open in Winter Quarters, Nebraska;

Guadalajara, Mexico; and Perth, Australia. Mormon temples differ from the more common meeting halls used for weekly worship gatherings. Certain ceremonies, including marriage and baptisms for dead ancestors, can be performed only in the sacred temple buildings.

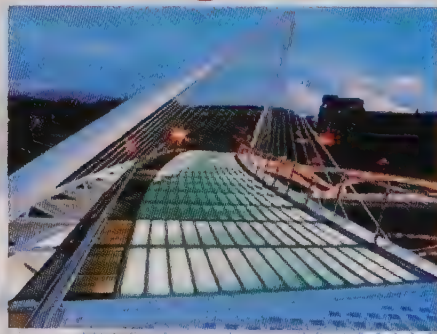
Native American Religious Sites Endangered

Toltec Mounds in Arkansas were used by the Plum Bayou Indians as religious and cultural grounds from 700 to 1050, and are considered one of the largest and most unusual archaeological sites in the southern U.S. According to an article in the *Christian Science Monitor*, Toltec Mounds and many other Native American religious sites around the country are being threatened by suburban sprawl and development. A power company in Arkansas now plans to build a plant less than two miles from Toltec, which has prompted protests from preservationists. The site, which is popular during the summer and winter solstice, has been placed on the state's most endangered sites lists. However, there is no protection from encroaching power lines and smokestacks, which, opponents say, would block views of the sunrise.

Omission

Father Richard Vosko was the liturgical consultant on the restoration of the Central Synagogue in New York (Vol. 34, No. 4, p. 8).

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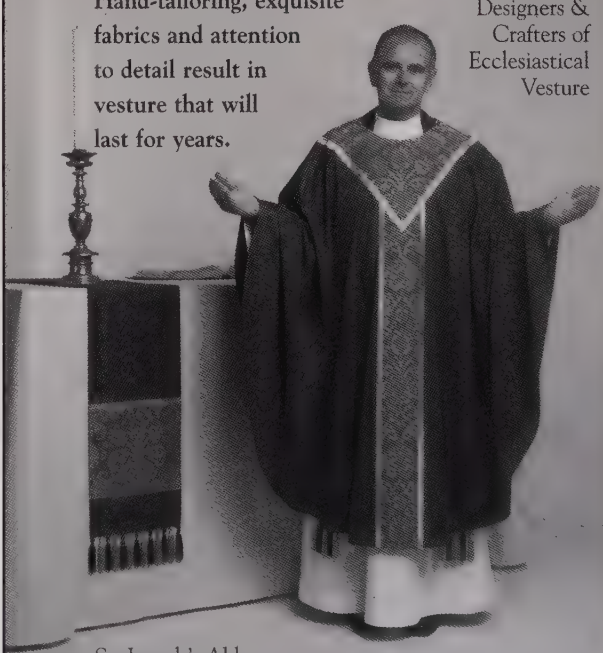
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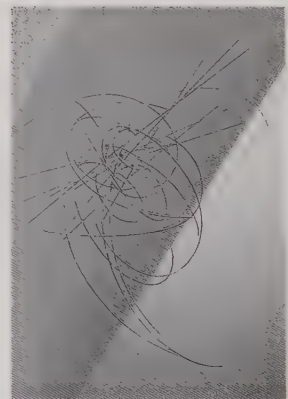
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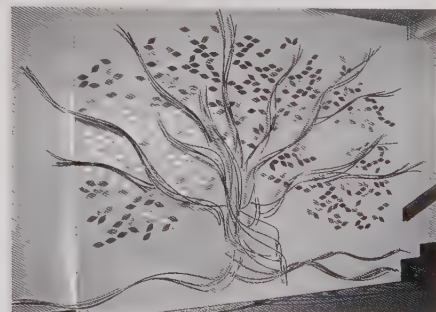
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JUST ONE MORE THING...

By Betty H. Meyer



In this issue that relates to the tools used in designing buildings for religious purposes, I would like to include the importance of the tool or instrument of the visual artists, which is sometimes overlooked as a part of the design. Who of us has not had a worship experience enhanced by a painting, a mural, or a piece of sculpture?

I have heard visual artists wistfully say that architects sometimes consider their own finished design as sufficient unto itself, and that to add someone else's art would only gild the lily. I hope this is not true but if it is, part of the architect's attitude may arise because so much inferior and sentimental art has been insisted upon by church building committees.

Alfred Barr, for many years curator of the New York Museum of Modern Art, addressed this problem some years ago. He was the son of a Presbyterian minister who was invited to McCormick Seminary as a Professor of Homiletics at the same time that his son took his first teaching position at Vassar. Barr wrote: "That was how it all began. Both my parents as cultivated persons were interested in art. It was chiefly British art and the Pre-Raphaelites. I grew up with their art. But my father in his teaching and partly influenced by our conversations, realized how important art is—homiletically, how related it was to what he was doing."

Because of their mutual interest Alfred approached the National Council of Churches and called for a frontal attack on the indifference of churches to good art of both the past and the present. "Our churches do of course use art," he said, "but what art?" I remember going to a meeting of the Worship and the Arts Committee of the National Council and hearing him speak eloquently on the


work of contemporary artists and wanting so much to encourage churches to contribute to their use. He and some of his colleagues compiled for *Life* magazine a list of works of the highest artistic and religious quality that would serve, he said, as an attack upon the banality and saccharine vulgarity of most Christian art in this country.

Truman Douglas, a Council executive, wanted to be sure that architecture was included and remarked on the scores of banal, repetitive churches being built that are religiously irrelevant. Amos Wilder, a Harvard New Testament professor, also responded in *Christian Scholar* magazine: "If Barr and his adherents can transform the aesthetic sensibilities of the majority of Christians, then the heroic age of Christianity will have come. Art is in fact an avenue for Divine Encounter, a window into ultimate reality and concern."

Barr's next step was to survey theological education in seminaries asking if their curricula included the great art of the past and the present. Jane Dillenger, a professor at Berkeley School of Religion, completed such a survey and found there was little offered in the arts. While today there may have been some improvement, I do not believe the situation has much changed. Is it not the graduates of our seminaries—the clergy—who should lead the way to a familiarity of the arts within their congregations? How else can there be a meeting of the minds or of aesthetic response? Without this the artist, the architect, the clergy, or the congregation cannot assess and relate art in the light of a particular tradition. More than that, they will not be able to understand the culture in which they live.

The Interfaith Forum on Religion, Art and Architecture has sponsored an annual awards program for both artists

and architects for many years, and the winners have been published in *Faith & Form*. There have been some outstanding projects and we have hoped that the jury comments would be a part of an educational process. Always I have hoped that more visual artists would submit articles about their work but most have told me that their work is their voice and that they do not feel comfortable with the spoken or written word. This is understandable, but I regret it.

I only know that when I am depressed in these anxious days of world history, that I can enter a museum and stand before a painting or a piece of sculpture and that soon my spirit will be lifted. I would like to feel that the same is true in our houses of worship. Art is a tool too seldom used. 

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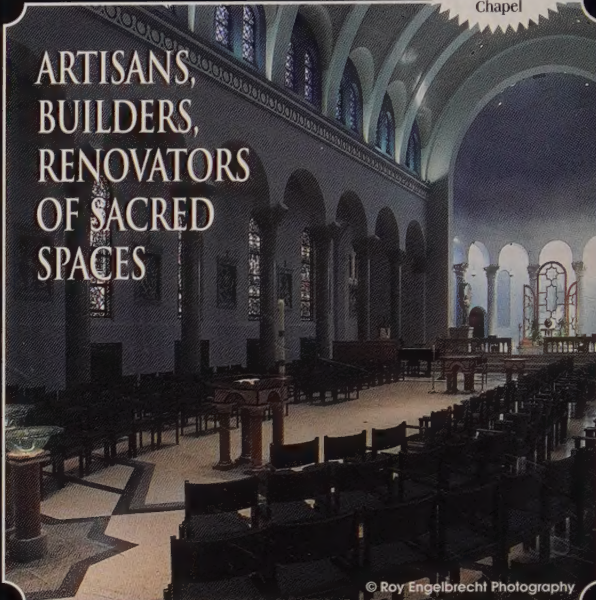
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